

AGO NEWS

A publication for Members • Volume 13, Number 3

John Langley: AGO's Stage III Project Director

Playing Three-Dimensional Chess

BY MERIKÉ WEILER

IN 1957, FOUR MONTHS AFTER GRADUATING IN ARCHITECTURE from Oxford University, John Langley left England, immigrating to Canada with his wife. The following year he joined Bell Canada in Montreal, Quebec, as an architect, and during the next three decades, directed many special construction projects including the Telephone Pavilion at Montreal's Expo '67, the Ontario Science Centre (while on a two-year sabbatical), Place Bell Canada in Ottawa, Bell Trinity Square in Toronto, and the Telecom Pavilion at Expo '86 in Vancouver.

On the heels of an early retirement, John Langley joined the Art Gallery of Ontario as head of the AGO's renovation and expansion program. He has served for five years on the council of the Ontario Architects Association, two of them as vice-president and treasurer, and has been on several committees associated with the construction industry. Whenever possible, he spends time with his wife, son and daughter (plus three dogs) in a 'Langley special,' a Cotswold-style stone house, set on a 247-acre tree farm near Marmora, Ontario.

Meriké Weiler: When did you actually start as project director of the AGO's Stage III expansion?

John Langley: I joined the Gallery September 12, 1987, on the understanding that this would be a part-time job. For the first month, I was working three days a week. Since then, it's been five, six, seven days a week.

The date sounds firmly engraved in your memory.

It is. It so happens that I retired officially from Bell Canada on September 10. Two days after, I started at the Gallery. What was I doing at Bell? I looked after special construction projects. I was chief architect for the Ontario region – that covers buildings anywhere from Toronto up to Resolute Island in the Arctic, and from Manitoba to the Quebec border. And also got involved in such things as building new head offices for the Newfoundland, Maritimes and New Brunswick telephone companies. Just before I retired – I was with Bell almost 30 years – I'd spent three years in Vancouver as deputy commissioner in charge of the Telecom Pavilion for Expo '86.

So 'retiring' has to be put in quotes. What brought you to the Gallery?

Word must have got around. One day I got a phone call from Norm Walford (AGO's former chief of administration) asking if I'd be interested in being project director of the AGO's Stage III expansion, and would I come for an interview? I said yes, somewhat reluctantly, because I'd planned to take six months vacation in Europe. But then I thought, it wouldn't be a bad idea to have an interview, just to get the experience after 30 years! Turned out that the week I was leaving for England that August, I received a second call: I had the job. When could I start? My plans changed: I spent a month in England and came back to this project. When Norm left, I was asked to fill in for him as well, taking on his administrative responsibilities. That turned out to be a six-month assignment, until Shari Ingram took over.

Your architecture degree is from Oxford University, though you've scarcely the trace of an accent now.

I graduated in '57, arriving in Canada about four months after graduation. Why did I come here? That's a long story too. I couldn't stand the climate in England. Too damp. Also the pay was extremely low. As it happens, in my last year in university, a group from Australia came canvassing for candidates. They'd even pay your passage back (and for your wife and any children) if, at the end of your two-year commitment you didn't want to stay. Which seemed a pretty good offer, with higher wages. So one day I went to Australia House in London. The place was closed so I went over to Canada House instead, and, because I had relations in Canada, came here.

So the fates decided.

That's one way of deciding, I guess. I came over with a wife, without a job – only \$500 between us. We went to Montreal, having been told there were possibilities in Quebec, and rapidly discovered there was a recession going on, that there weren't any jobs. The first



John Langley, AGO's Stage III project director.

week I went around to architects' offices. They all said, Leave your name, we'll get back to you in two or three months. Hopeless. Somebody suggested I try larger corporations, so I went to Eaton's, who was supposedly looking for somebody for furniture displays. I went for an interview and they asked, What do you know about air-conditioning? Of course, I said I knew everything about it. (Actually, in England, we'd never seen or heard of it.) Anyway, I got the job – and spent the weekend in MacDonald College's library in St. Anne de Bellevue, reading up on air-conditioning. I spent about a year at Eaton's.

Obviously, by then, you did know everything there was to know about air-conditioning.

Right. Then my uncle, who lived in St. Anne de Bellevue, put me in touch with Bell Canada's chief architect. They had a problem with a large building extension near Chicoutimi in northern Quebec. In those days at Bell, projects of this size were normally given to outside firms of architects, with an extension, they'd use the architect who'd done the previous job. But in this instance, the architect had just been jailed for taking kickbacks. He got involved in a political scandal. There were problems with the architects' association too, so Bell wanted somebody to do the job in-house. I agreed to two years – obviously, that would give me Canadian experience – but, as is the dream of most young architects, I wanted to get into private practice. I didn't intend to but I stayed 30 years with Bell, because I kept getting more diverse projects. In 1964, about the time I was really thinking of leaving Bell, I was asked if I'd look after the design of the Telephone Pavilion for Expo '67. I became deputy commissioner as well. It was a fantastic project. Through it I got involved with the Disney organization. Then in '68, at the end of Expo, the Ontario Government asked Bell if I could help them with getting the Science Centre opened. So they transferred me to Ontario and I took a sabbatical to become director of maintenance and operations for two years at the Ontario Science Centre, staying until just after it opened in September of '69.

The project's complexity intrigued me.

So our paths have crossed before. About the time you arrived, I left to start work as an education officer at the AGO. While I was an exhibition researcher at the Science Centre, I produced an exhibition on nuclear radiation, among other things. That was an exciting, formative era, just before and after Moriyama's building went up. And there was a talented group of designers under Taiso Miake as head of interpretations.

Yes, there was. I like the fact that the education, design and science departments interrelated. My involvement was getting the building prepared and ready, interfacing with the Department of Public Works and the architect, and setting up the workshops, food services, the maintenance procedures. I also redesigned the big theatre and got involved in

getting the cameras, projection equipment and so on. The way it was originally designed, you couldn't show 70 mm films. Even 35 mm was difficult and there wasn't a proper sound system. Getting that built was an interesting challenge.

So you had a wide range of experience to draw on for the AGO.

It's been varied. I think I've designed just about everything over the years, including a mosque as part of the work I did for Bell in Saudi Arabia. Actually, the greatest challenge was designing for the Arctic and dealing with the problems of permafrost.

Basically, you have to float structures so the permafrost won't melt!

In a sense, yes. It is almost like building a fully insulated raft. But those were fun jobs. Not that big, but very expensive, because of transportation difficulties and the logistics involved in making sure you had every last nail and screw you needed. Particularly when you had only two or three months a year to ship everything up by boat.

How many people do you supervise at the Gallery?

In my department, four managers and two clerks. Then it builds up incrementally. I'm responsible for the Vanbotts group, our construction managers: they have about 14 people in the trailer, some lads on the site itself, plus three people in their head office. Then the architects, the engineers and all kinds of other consultants. If you were to make a chart of all the people, there'd be a few hundred involved on the job by now, I'd think.

With all your experience, you're obviously capable of shepherding everyone along. Is Phase One of the AGO expansion now scheduled to end in May?

The end of May, yes. But I'd like to go back a bit in time. What intrigued me about this project was not so much the dollars, but its complexity. I was given a directive: the Gallery had to be kept open throughout construction. To achieve that, it's like playing three-dimensional chess. Because you have to consider how you can keep it open and maintain the exhibition schedule, while keeping the public safe from construction problems, and meeting the schedule required. And, theoretically anyway, trying to stay within the budget.

So you've had to construct at opposite ends of the property in a somewhat kitty-corner manner: the new pyramid-roofed entrance court, with its neighbouring tall ornamental tower, toward the northeast at Dundas and McCaul; at the southwest, facing Beverly Street and Grange Park, a four-storey wing with offices/library/prints and drawings centre. Plus the airy glass sculpture atrium between the historical galleries and The Grange.

On the south, we started with the foundations and the sculpture atrium. Otherwise, the atrium would have been blocked by the Grange house and the southwest extension. It would have been almost impossible to get building materials in. So it came first, followed closely by the Chalmers Wing – there are six floors, incidentally, two below grade.

I imagine it would have been vastly easier if you'd been able to retain and refurbish the best parts of the original Gallery – The Grange and the c.1920 Neoclassical galleries by Darling and Pearson – and rip down the rest, letting the architects start from scratch.

Probably. I think of all the projects I've worked on – and I've been involved in many renovations of a considerable size for Bell, as well – this one has been the most complex. On all projects you have problems of some sort, of course. But this one seems to have accumulated all the different problems that I've encountered on other projects individually. It's been very challenging. If I'd known how difficult it was going to be, I might have had second thoughts. When I was hired, I was given to understand we would receive the building permit imminently. So I expected we'd be building in '88 and that the job would be finished the spring of '91. That was basically the contract I had: it expires this month. What I didn't expect was the problems with the city and the neighbours.

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Knowing a bit about the players, there was some political grandstanding going on. Those confrontations added two years to the construction schedule.

And made a mockery of the budget. Those two years witnessed the greatest inflation and the peak of the building boom, all of which increased the construction costs enormously.

By several million!

Several million is right. The project was forced up from \$28 to \$37 million.

Didn't you have to make major structural changes to the southwest wing, for the sake of a chestnut tree?

It was the first battle. An ash tree was the other one. Originally, the extension was designed to line up with the south face of The Grange. But in order to preserve that chestnut, we had to pull the structure back to the north by 24 feet. Then, because of the ash, we had to move the southeast wall of the new wing ten feet to the west. So the building shrank significantly as a result of this business about trees.

But in reality, those trees are on Gallery property, are they not?

Yes. Although, as far as a few neighbours were concerned, that was debatable. They feel the park is the property of the city and the public, in spite of the fact that the Gallery owns the park. However, we have an agreement: the Gallery agreed many years ago that it would never build beyond the south face of The Grange. And the chestnut tree is right on that demarcation line. It's very big and quite old (it's been there ever since The Grange was there). To preserve it, we had to allow quite a wide area for its root systems.

Was that tree worth saving?

Yes, all trees in the city are worth trying to save. Besides, if we hadn't conceded one or two such things, I think we would have had worse problems. We did go to the Ontario Municipal Board anyway, in the end, but we might have had even more of a struggle.

For the sake of a tree or two?

Actually, the real struggle was that a few of our neighbours felt that green space was being used up. That's regardless of the fact that we had the right, that we were building on our own property, and so on. What they were really fighting for was the elimination of the southwest extension altogether. And they used everything they could, including some interpretations of the zoning bylaws, which contained errors. There were two contradictory maps. Depending on which one was used, it could be interpreted that the green space we were building on was actually part of the park. So it was a tangled business.

It sounds as though all your diplomatic skills were called into play. That's the reality of the democratic process: it takes just one person to throw a spanner in the works. But at least now the end is in sight.

Yes. Phase One should be finished by the end of May. There will be problems, cleanups, of course. That's inevitable in construction.

Did the sculpture atrium pose any real problems? Essentially it's an elegant high glass shell, infilling the space between The Grange and the historical galleries created in 1918 by Darling and Pearson, and extended in 1926 and '35.

The sculpture atrium had relatively few problems. The fundamental difficulty was in design: how was it going to be anchored into the existing Darling & Pearson wall? Structurally it's not a big span - only about 28 feet across - so it wasn't difficult to design. But the connection to the old wall was a little complicated: we wanted to make sure that the brick, which dates from 1921, was still in good enough condition to take the load of the new roof, and so on. As far as the glass work is concerned, the trade contractor has performed remarkably well. We've had no problems, except late delivery. We're behind schedule on that right now, simply because the glass manufacturer couldn't meet his shipping date. But it's not going to affect the end date. Other problems developed during the excavation process, when we ran into a number of underground remains such as an old cistern, in the area between the Gallery and The Grange. The work stopped for a while as archaeologists came in to examine and record some of the artifacts found. There was more below-grade demolition than we'd expected: large foundation walls, a drainage system, which we didn't know existed. But once we got to grade, we had no difficulty with the sculpture court. It's one of the easier parts, in fact. Our worst problems have been in areas people don't know about or see: up in what we call Penthouse E, for example, on the west side above the Ridley and McLean galleries (where the Canadian historical collections are displayed). It's been a nightmare trying to install new equipment and rearrange existing equipment. I think we've got it straightened away, but for a long time it created delays and frustrations for the mechanical and structural people.

Having to work around existing offices and galleries must be trying.

Particularly since we had to keep the machines up

there operating: they provide air-conditioning for the galleries below.

And for a while, the curators, whose offices are along Dundas Street, needed plastic tarps draped over their books ...

We had to cut into the roof above them to pour new curbs in order to put up the superstructure for the Penthouse A extension, and to install a fan that will serve the new main entrance. So we needed to cover everything in plastic. I think the only one who got rained on was Roald Nasgaard.

The chief curator!

We arranged a nice little downpour for the day he got back from a trip to Hungary.

The armature for the 105-foot tower that anchors and signals the new entrance along Dundas Street was finished some time ago. There's still steel cladding to come, of course, and the finishing work.

I can't recall what the height is in metres. I think it's about 90 feet above the existing roofline. Of course, because we were penetrating the 45-foot height restriction in the downtown core, we had a problem with the city bylaws so we had to get an amendment. Strangely enough, the neighbours didn't complain or even fight that one.



The Tanenbaum atrium's soaring space. Joint venture architects: Barton Myers and Kuwabara Payne McKenna Blumberg.

Perhaps because the handful of people you're talking about live mostly southwest of the Gallery near Grange Park ... At the end of January, the new entrance court with its pyramid roof was already taking shape.

The pyramid roof covers the main two-storey entrance hall. At the top, there's a cone of glass and some slots to let in natural light. The tower is totally separate from it, a freestanding element on the outside of the building.

The tower will become a symbol of the AGO.

So the tower essentially functions as a landmark!

That's the intent behind it. One of the problems the Gallery has often had is that new visitors don't find it easily. Now when you exit from the University subway, you can spot the AGO tower immediately. The tower might form part of the new corporate identity, becoming a recognizable symbol of the AGO. And hopefully, banners will be installed strategically for use in advertising the Gallery's name or special events.

And there's a potential for neon, laser beams, light shows. The second phase of construction, the Dundas Street facade, starts around June, doesn't it?

Yes, we start June 1. Completion is scheduled for July 1992, with the grand opening in September of '92. That includes a school entrance at the lower level, plus shops directly accessible from the street. And above that, new galleries. The Dundas wing is not a big construction project, just awkward. We'll be working in a cramped space. It's going to be difficult to do the excavation work and bring in concrete trucks. There's nowhere to marshal equipment and we need to use every inch right up to the street line. Fortunately, with the new main entrance and with most people coming from the east side, everyone should find the main entrance easily accessible.

With the kind of manoeuvring required at Dundas and Beverley for trucks and machinery, and given the traffic near Chinatown, has the city offered any concessions?

Our big difficulty is that Metro won't permit us any leeway in time. We must complete concrete pours by 3:30 in the afternoon, because Dundas Street must be clear - no trucks, no delivery vans - by 4 pm for the rush hour. There's no latitude given on this. We've already had that problem, constructing the tower, but we were able to overcome it by building a ramp in from the street. Unfortunately, we won't be able to do that next time. I expect concrete will have to be pumped in, because there won't be space for a large mobile crane.

That will slow down the pace considerably. People don't always consider the restrictions of working in a mixed commercial-residential area.

Building on a downtown site is chancey, particularly when you're trying to keep it open to the public.

The thought of coordinating trucks and equipment on that sliver of land ... You seem to get it coming and going.

Yes. Sound measurements have to be taken acoustically now and again to show we're not in violation of code requirements. And those neighbours, as you're well aware, are not slow at bringing it to our attention, if we're making noise beyond allowable times. A few complained if we went beyond 6 pm, though legally we're allowed to work while daylight is still available - until 9 or 10 pm, depending on the season. They complained about our crane working during their supper hour, 6 or 7 at night in the summer. We tried everything we could to soften the noise, but it continued to sound like a seagull with a sore throat.

Yet the Gallery was here long before a few self-proclaimed activists, who may not speak for the whole neighbourhood.

When I went through the records to find out how the zoning and bylaws had been initiated during the earlier expansion, I found letters from one of them. At that time, they were complaining that we were going to put parking in and managed to persuade the city there should be no parking for the Gallery. This time around, they used the opposite tack: they insisted that we should have parking.

Does the third and final phase of the AGO's expansion primarily involve interiors and finishes?

Yes. All exterior work, including landscaping, is completed with Phase Two. Phase Three concentrates on interior renovation work: the basement level, for example, areas such as education, audio-visual, volunteers, orientation. ... The kitchen renovations for the restaurant are another major portion of this operation.

Along with being Stage III's project director, you've also overseen renovations to the old master galleries. Is that considered a separate project?

Yes, it's not really part of Stage III, though it's in conjunction with several items that impacted on that area. For example, to create the new north-south axis, connecting the Walker Court in the centre to the Tanenbaum Atrium, we opened the original 1918 corridor. And the fact that we discovered asbestos much to our ...

Horror!

Much to our surprise and chagrin, I suspect. Which meant that we had to do work above the Laidlaw and Fudger galleries. We removed the asbestos, replaced the fireproofing, and so on. We also had to provide new ductwork for the return air from the sculpture atrium. And there had always been problems with condensation; consequently, we were installing new air-conditioning units up in those attic spaces in order to keep the heat (and of course the cold in the winter) from forming condensation and replaced the Walker Court's single skylight with double-glazed units. Since there was already a lot of structural work going on, it made sense for me to do the renovations and restorations as well. Being allowed to put on my architectural hat and look after the redesign was a bonus. I'm keenly interested in restoring buildings. And it always seemed a disgrace that so much of the detail of the older galleries was allowed to be destroyed or covered up.

I notice you're not using any names.

Yes ... but it was a disgrace to hide all the beautiful moldings, and to change the proportions of the rooms drastically with false ceilings. I wanted to restore all that.

This must have been a gratifying project for you.

It's been a great pleasure working with Ken Yurchuk, Kathleen Harleman and Janet Brooke. They've all been terrific in working together. ... As for the new Gallery, I think Barton Myers and Kuwabara Payne McKenna Blumberg have created some truly beautiful spaces. I expect the Tanenbaum atrium to be one of the great spaces in Toronto when it's finished. Likewise the new main entrance with its tower. Then there will be the new vaulted galleries along Dundas Street. And the small-scale galleries in the southwest wing are going to be delightful. The architecture is very sensitive to its environment, blending easily with the neighbourhood. The southwest addition, aligning with Grange Park, will integrate the existing historical buildings into an organic grouping, providing an elegant context for The Grange. (With emphasis on its facade, meant to be seen from the south, The Grange was conceived as being in a park-like urban setting; its west wall is blank, because housing was expected on Beverley Street.) The sensitivity that has characterized the design of the Stage III project is commendable. Barton Myers and Kuwabara Payne McKenna Blumberg are first-rate talents.

Merike Weiler is editor of AGO News.

1 Friday Exhibitions <i>Individualities: 14 Contemporary Artists from France to Apr 7</i> <i>French Printmaking of the 18th Century to Mar 17</i> 11:15am <i>Artful Conversation</i> 12:30pm Noon-Hour Film 2pm Tour	6 Wednesday 12:15-2 Tour 6pm <i>Rendezvous with Art</i> 6:45pm Tour: en français 7:30pm Tour Just Jazz 5	11 Monday <i>March Break Mar 11-15</i> 12 Tuesday 12:15-2 Tour 13 Wednesday 12:15-2 Tour 6pm <i>Rendezvous with Art</i> 6:45pm Tour: en français 7:30pm Tour	17 Sunday 12-4pm Hands On 2:45pm Tour 2:30pm Tour: en français 19 Tuesday 12:15-2 Tour 20 Wednesday 12:15-2 Tour 6pm <i>Rendezvous with Art</i> 6:45pm Tour: en français 7pm <i>Young at Art</i> 7:30pm Tour	23 Saturday 2:45pm Tour 12-9pm Film: <i>Our Hitler</i> 24 Sunday 11am <i>Sunday Start with Art</i> 12-4pm Hands On 2:45pm Tour 2:30pm Tour: en français 3pm <i>Sunday Concert</i> 26 Tuesday 12:15-2 Tour 27 Wednesday Exhibition opens <i>The Swinton Collection of Inuit Art</i> Mar 27 - May 26 9:30am <i>Art in the Morning</i> 12:15-2 Tour 6pm <i>Rendezvous with Art</i> 6:45pm Tour: en français	7:30pm Tour 8pm Lecture: Swinton Collection 28 Thursday 12:15-2 Tour 29 Friday 11:15am <i>Artful Conversation</i> 2pm Tour 30 Saturday 2pm Signed Talk 4pm Tour 31 Sunday 12-4pm Hands On 2:45pm Tour 2:30pm Tour: en français (Apr 1 Acc closed)
2 Saturday 2:45pm Tour	8 Friday 11:15am <i>Artful Conversation</i> 12:30pm Noon-Hour Film 2pm Tour	14 Thursday 12:15-2 Tour 15 Friday 11:15am <i>Artful Conversation</i> 2pm Tour 7pm Film: <i>Stan Brakhage</i> 16 Saturday 2:45pm Tour	21 Thursday 12:15-2 Tour 22 Friday 11:15am <i>Artful Conversation</i> 12:30pm Noon-Hour Film 2pm Tour 2:30pm <i>Grass Roots Concert</i>		
3 Sunday 12-4pm Hands On 1-4pm F&C Studio 2:45pm Tour 2:30pm Tour: en français	9 Saturday 2:45pm Tour				
5 Tuesday 12:15-2 Tour	10 Sunday 12-4pm Hands On 1-4pm F&C Studio 2:45pm Tour 2:30pm Tour: en français				

The Collection in Focus

Swinton Collection of Inuit Art

GEORGE SWINTON IS A NOTED SCHOLAR AND COLLECTOR of Inuit art. His contributions have been recognized by an honorary degree from the University of Manitoba and by the Order of Canada. An exhibition opening March 27 celebrates George Swinton's generosity to the AGO.

BY NORMAN ZEPP

CONTEMPORARY INUIT ART HAS JUST PASSED ITS fortieth anniversary. At present, there exists "a window of opportunity" for museums wanting to build a significant collection of Inuit art. We are now in a unique eight-to-ten-year period characterized by private collectors, many of whom have spent a lifetime assembling their collections, now contemplating the disposal of their holdings as they enter retirement years. Their personal attachment to the artworks, combined with a deep commitment to the field, leads many to approach such institutions as the AGO in the hope that their artworks would get due recognition. It is for this reason that the AGO has had the good fortune to receive the Klammer, Sarick and Williamson collections, which have already established the AGO's position as one central to this field.

Last March, acknowledging the Gallery's increasing leadership in the field of Inuit art, the renowned scholar George Swinton, wrote to the AGO offering to donate his archives and collection, with the suggestion that his gift

"might not only make your collection more complete but might more importantly enhance the artistic recognition of Inuit art. A major objective of my work for over 30 years has been to secure the art-historical recognition of Inuit art."

Added to the Gallery's existing works, the Swinton Collection makes the AGO's holdings one of the finest, thereby creating the potential for wide-ranging research and thematic exhibitions. There are 371 works, representing some two dozen communities and over 200 artists, several of whom were previously unrepresented at the Gallery. Most of the works are quite small (several less than 5 cm in height), and they range in time from the prehistoric to the present, with the majority being from the contemporary period (1948 on). All reflect Swinton's quest for the atypical, even exotic. An ongoing interest in magico-religious art (spurred on by a challenge from William Taylor, former director of the Canadian Museum of Civilization), resulted in aspects of shamanism appearing throughout this collection. One theme dealt with repeatedly is the spirit flight of a shaman who has undergone transformation - often into the form of a polar bear - in order to communicate with various deities to ensure a successful hunt or good weather.

A series of harpoon heads and an unusual, stuffed-hide, flying-bear amulet reflect this theme, as does Mark Kadyulik's *Spirit Flight*, which depicts a large heavy bear posed for flight. With the latter, however, the reference to a spirit journey might have been lost had the artist not attached a literal symbol - a small bird, its wings spread - to the bear's back. A generation of Inuit art historians is familiar with such pieces since they illustrated Swinton's popular lectures at Carleton University in the 1970s and early 1980s. Further evidence of the historical significance of the col-



Lake Ilukitnaayuk's animated 1946 Singer, made of antler.

Right: Grey stone *Spirit Flight* by Mark Kadyulik.



John Attok's grey stone Mother and Child, 1967.

lection is provided by two small exquisite carvings by Akeaktashuk. Produced in 1951, these drum-dancing figures are among the first contemporary period sculptures created at Cape Dorset.

George Swinton's 30 years of study and collecting have been, in part, a quest for the unique. Examples of this include Marc Alikaswa's *Kayak Dream* with its sweeping upturned stern and sense of fanciful flight and Anowalik's *Drying Boots*, which features nine small pairs of hanging antler Kamiks that create a charming rhythm. Inventiveness is shown in an ingenious *Carbou* by a Repulse Bay artist, Tuktdjuk, who carved the front legs separately, attaching them with a mortice joint. Significantly, the point of contact, where the legs meet the body, has been coated with red wax, perhaps to symbolize an accidental wound the animal received during the carving

process, rather than an illustration of a dismembered carcass. The ambiguity and multi-layered meaning revealed in this carving appears throughout the collection, reflecting Swinton's active and inquiring mind.

Several sculptures in the Swinton Collection are recognized masterpieces and have appeared in major publications. John Attok's *Mother and Child*, Kadyulik's *Spirit Flight*, Thomas Ugiuk's *Shamanic Mask* and John Pangnak's *Woman*, for example, all appeared in *Sculpture of the Inuit: Master Works of the Canadian Arctic* (1971). Others appear in Swinton's own landmark books *Eskimo Sculpture* (1965) and *Sculpture of the Eskimo* (1972).

Swinton's wide-ranging taste includes works in several media. There are approximately 40 prints and drawings, mostly from Baker Lake, including eight works by Luke Anguhadluq and five by Jessie Oonark. Other highlights are a selection of 16 Baker Lake wall-hangings by well-known artists such as Oonark, Marion Tuu'Luug and Elizabeth Angnauqua; eight woven-grass baskets from Northern Quebec made in the 1950s; and six ceramic vessels from the Rankin Inlet pottery project that flourished from 1964 to 1975.

Underscoring the fact that these works were accumulated over a period of three decades by a man directly responsible for much of our understanding and appreciation of Inuit art and for the reputation it now enjoys, the AGO reference library has acquired Swinton's remaining library and papers as part of his donation. Recognition of the significance of this, George Swinton's third collection, will occur in the form of an exhibition of selected works that opens on March 27. Several pieces will also be featured on a permanent basis in the AGO's new Inuit galleries, scheduled to open in 1992. Thanks go to George Swinton for his generosity, and to the Volunteer Committee, who supported the purchase portion of this collection.

Norman Zepp, AGO curator of Inuit art, did his master's degree in Canadian Studies with George Swinton.

The Swinton Collection of Inuit Art
Walter Trier Gallery, Mar 27 - May 26.

Exhibitions

The Swinton Collection of Inuit Art
Walter Trier Gallery
Mar 27 - May 26
Selections from the 371 works donated to the AGO by Inuit art scholar and collector George Swinton.

Individualities: 14 Contemporary Artists from France
Zacks & Irma Moore galleries to Apr 7
The works of Alberola, Baquie, Beaugrand, Bertrand, Blocher, Bolanski, Buren, Calle, Garouste, Kuntzel, Lavie, Messager, Parneter, Toroni, Catalogue (bilingual). Organized by the Art Gallery of Ontario and the Association française d'action artistique in the context of Canadian-French cultural exchange programs. This exhibition has received generous support from The Canada Council, The Best Western Chestnut Park Hotel, and the Europe-Ontario Development Association.

French Printmaking of the 18th Century
Walter Trier Gallery to Mar 17
The Age of Enlightenment was a time of experimentation in art as well as science. After Louis XIV's death in 1715, a decorative Rococo style developed, and as manners and morals changed and a wealthy middle class emerged, an expanded market for art led French printmakers to rework old techniques, fashion new ones and to adopt an elegant vocabulary that was widely imitated throughout Europe.

Permanent Collection

Frank P. Wood Gallery
Fourteenth-20th-century paintings, 19th- and 20th-century sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretive aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Prints and Drawings Galleries
The AGO collection and loans.

Extension Services

1991: 25th Anniversary

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

Towards a Literal Abstraction: The Art of L.A.C. Panton
Laurentian University Museum, Sudbury to Mar 3

Impressionism and Its Context
The Art Gallery of St. Thomas-Elgin to Mar 24

German Woodcut in the 20th Century
Thunder Bay Art Gallery to Mar 31

Confrontations of Form
The Art Gallery of Peterborough to Apr 7
*Michael Parke-Taylor, Speakers Service Mar 19

Jacques Lipchitz: A Life in Sculpture
The Jewish Museum, New York to Apr 16

Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection (Contact)
Timmins Museum; National Exhibition Centre, South Porcupine Mar 1-25
*Moira Clark, Speakers Service Mar 10



Featured in the recently restored, richly coloured, Frank P. Wood Gallery: Francisque-Joseph Duret's 19th-century bronze *Fisher-boy Dancing* (The Tarentella, Soursens of Naples). Purchased in 1990 with donations from AGO Members.

Inquiries: Language in Art
Rodman Hall Arts Centre, St. Catharines Mar 1-31
*Christina Ritchie, Speakers Service Mar 7

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation Canadian Contemporary Exhibition
Winnipeg Art Gallery Mar 3 - Apr 14

Lucius R. O'Brien
Victors of Canadian Canada
Vancouver Art Gallery Mar 9 - Apr 28

Spirit in the Landscape
Sir Wilfrid Grenfell College Art Gallery, Corner Brook Mar 11 - Apr 15

Robert Fones: A Selected Survey
Macdonald Stewart Art Centre, Guelph Mar 16 - Apr 14
*Robert Fones, Speakers Service Mar 21

"Artists with Their Work" Programs

Magdalen Celestino: Sculpture
Kingston Artists' Association Inc. Mar 7-30

Jane Buyers: Sculpture
Tom Thomson Memorial Art Gallery, Owen Sound Mar 29 - Apr 21

Courses

The Birth of Modernism
Niamh O'Loaghaire, University of Toronto



Natalia Goncharova (Russian, 1881-1962) *The Bridge*, c.1914, oil on canvas, 65x50cm. Collection AGO.

The Jackson Hall
Wed Apr 3, 10, 17, 24 (A) 11:35-3:15pm (B) 6:45-8:45pm
What is Modernism? This course provides an introduction to the major artistic movements of the first half of the 20th century, with a particular focus on the emergence of abstract art. Following an initial discussion on the issue of abstraction and its late 19th-century roots, subsequent classes will examine Picasso's early work and the development and impact of Cubism (along with that of Matisse and Fauvism) on German Expressionism, Futurism, Russian Constructivism and De Stijl. The series concludes with the significance of Dada and Surrealist art. Fee: Mem/sen/stud \$55, Non-Mem \$60.

To Purchase Tickets:
In Person: Visit Education Services (Mon - Fri 8:30am - 5pm, except holidays).
By Mail: Send a stamped self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario to: AGO Ticket Office, Education Services. Please indicate series.
Telephone: 979-6601 during office hours (VISA, MC, AmEx). Tickets held for pickup post-payment. NB: Entrance via McCaul Street doors. General admission seating. No refunds.

Lectures
My Love Affair with Inuit Art
George Swinton
Artist/Collector

Andy Miki's mauve-green stone Animal, c.1970.

The Jackson Hall
Wed Mar 27, 8pm
Widely recognized as an outstanding scholar and collector of Inuit art, George Swinton will discuss his remarkable and varied collection of Inuit works, recently donated to the AGO (on exhibition Mar 27 - May 26). Free admission; first-come-first-served seating.

Concerts

Just Jazz 5
Wed Mar 6, 7:30pm
Join us for jazz Wednesday evening in the Walker Court with Lisle Ellis on bass.

Grass Roots Concerts
Fri Mar 22, 2:30pm
From the Toronto Symphony: The Findlay Family - William, Laura, Jeremy and Sarah - on cello, clarinet and violin. (Apr 19: cellist Daniel Domb, pianist Natalia Tyomkina, May 24: Toronto Symphony Brass Quintet.)

Sunday Concerts
Mar 24, 3pm
Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: Conrad Bloemendael, cello and Antonin Kubalek, piano, playing Beethoven and Brahms. Media support by Sun Alliance Insurance in association with 96.3 CFMT-FM 103.1.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at the Info Desk. Free with admission. For group tours 979-6601.
Tue to Thu 12:15-2pm
Wed 6 - 7:30pm
Fri 11:15am - 6:20pm
Sat 11am - 6pm & Sun 2-4pm

En français: le dimanche à 14h 30, le mercredi à 18h 45
*Rendez-vous with Art
Art 6, Wed - half-hour tour plus informal discussion. Free.
*Artful Conversation
Fri 11:15 - half-hour tour, coffee and conversation. Free for seniors.
***Signed Talks
For the hearing impaired: last Saturday each month at 2.

Films

Noon-Hour Films
Fridays, 12:30pm in The Jackson Hall. Free with Gallery admission. Entrance via AGO lobby.

Mar 14
Americans: Directions of the 1970s (Part 2)
(1980 cl. 44 min) Interviews with Alice Aycock, Chuck Close, Joseph Kosuth, Mary Miss among others.

Mar 8
A New Spirit in Painting: Six Painters of the 1980s
(1984 cl. 58 min) A look at George Baselitz, Sandro Chia, Francesco Clemente, Markus Lupertz, David Salle, Julian Schnabel.

Mar 22
Henry Moore: Language of Sculpture
(1972 cl. 50 min) An examination of Moore's themes and sources of inspiration.

In April: Documentaries on Michael Snow, Jack Chambers, Frida Kahlo, Georgia O'Keeffe.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Class sizes limited; faculty and courses may be subject to change. Please consult brochure or call 979-6621.

Adult Studio
Wed & Thu Jan 9-Mar 14, 7:00pm
Courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. New this year is a drawing course for francophones. Places may still be available.

Advanced Studio
Sat Jan 5 - Jun 1, 9am - 1pm
A precollege program giving special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional

artists, include anatomy, drawing, painting, printmaking, architectural and basic design. Program generously funded by the Eaton Foundation; special scholarships by Shell Canada Ltd.

Masters' Series: Adult Studio
Dates TBA, 7-10pm
Selected masterworks from the AGO collection will be studied from a studio perspective with curatorial examination and discussion. Fee \$200, \$150 for AGO Members.

For Kids

Family & Community Studio
Sun Jan 6 - Mar 10, Apr 7-21, 1-4pm
Drop by on Sundays and let Gallery School artists help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably groups cannot be accommodated. Free with AGO admission. Art materials donated by Binney & Smith (Canada) Ltd., manufacturers of Crayola® products.

Hands On
Sun Jan 6 - May 26, 12-4pm
Kids (4-12) and their parents are invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or 'paintings' made of light - then connect these experiences to the Gallery's contemporary and old master works. Pick up tickets for hourly sessions at the Info Desk (first come, first served). A parent/child program free with AGO admission.



Educo's *Stella the Stegosaurus*. At the Impulse Shop.

The Grange

Complete your visit to the AGO by seeing where it all began - at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the Gallery's first home. Travel back in time and discover this elegantly restored gentleman's house of the 1830s. Free with Gallery admission. Entrance via Grange Park. For tickets (GST included), information, adult tours: 977-0414 ext237. A Volunteer Committee project.

Grange Luncheon Lectures
Finish the season with two explorations of Toronto's c.1850. A light lunch follows each lecture. Tickets \$10 (lunch/taxes incl).

Thu Apr 4, 11am
William Henry Boulton 1812-74

Lucky in love (his wife was a charming young heiress from Boston), Boulton, son of the builder of The Grange, was unlucky (some said unscrupulous) in his financial dealings. He flourished in the rough and tumble of 19th-century politics time and again, his supporters returned him as alderman of St. Patrick's ward, as member of parliament as mayor of Toronto. Abrasive and belligerent in public life, supposedly an "amiable gentleman" in private life, he was one of Toronto's most colourful and controversial characters. Renee Benn, Grange historical researcher, will attempt an in-depth portrait of the last Boulton to live in The Grange.

Thu Apr 18, 11am
Architecture and Furniture in William Henry Boulton's Toronto
By mid-century, Regency and romantic Gothic Revival styles gradually replaced the classical symmetry of Georgian design seen in The Grange. Prosperity and an increasing population stimulated

the market for furniture and gave an impetus to the development of local manufacturers. Elizabeth Ingolfssrud, contributing editor of *Century Home*, will share her knowledge of architecture and design.

Gallery Hopping

A Volunteer Committee project. Tickets and information: 977-0414 ext263.

Spadina Art & SkyDome Architecture
Thu Apr 11
Explore Canada's largest collection of galleries under one roof - 80 Spadina - before lunch, and walk south to the huge SkyDome with the world's first fully retractable roof. Here a behind-the-scenes tour includes special boxes and a museum collection of artifacts unearthed during construction.

Springtime in the Brandywine Valley, Delaware
May 21-23
Visit Winterthur, home to the world's finest collection of American decorative arts, and Longwood Gardens' 20 greenhouses and 350 acres of gardens in spring bloom. Other attractions include the Brandywine River Museum, duPont homes, Nemours Mansion, Hagley Museum and the Delaware Art Museum.

Travel AGO

A Volunteer Committee project. For details, call 977-0414 ext263.

Ireland and North Wales
Apr 30 - May 13
Capture the flavour of Ireland's landscape and people with a special tour of historic homes and gardens - two belonging to the Knight of Glin and the Hon. Desmond Guinness. Escape to romantic Wales, to the wild mountains and lakes that inspired British landscape artists. Here, visit gardens and coastal castles, as well as the home of the Marquess of Anglesey (Rex Whistler's famous trompe-l'œil mural is in the dining room). Join us, celebrate Dublin's designation as the 1991 European City of Culture.

Russia, Ukraine & Finland
Sep 20 - Oct 4
From Moscow, the seat of power, to Kiev, historic capital of Ukraine, and then to Leningrad, Peter the Great's St. Petersburg with its elegant blend of European and Russian architecture. This 14-day tour will explore palaces, cathedrals, golden-domed monasteries and artistic treasures. Conclude with a look at the multi-faceted fashions of Helsinki, capital of Finland.

The Berkshires
Oct 1-6
Autumn mists and glorious fall foliage surround us as we drive through New England to explore historic mansions, university art collections and other exciting aspects of this area.

Coming up in 1992:
Spring: A study holiday in Nice at Université Caudeville in France. Rome & the Amalfi coast. Chicago's art & architecture. Fall: New Orleans. Australia & New Zealand.

Club AGO

Young Associates of the AGO brings young people (18-35) and art together through educational and social programs. AGO membership a prerequisite. Dues: AGO membership \$15 incl GST, \$5 for students. Tickets/information: Volunteer Office 977-0414 ext263.

Membership Party
Cocktails & A Cool Glass Eye
Wed Apr 17, 6:30pm
Artists' videos, and artists on hand to discuss their work. Bring a friend, renew a membership... cash bar, refreshments, Free. Prizes.

March Break Magic: Watch Us Grow at the AGO

THE AGO HAS BEEN GROWING LIKE MAGIC. COME AND SEE what's been going on. There's an airy green-glass sculpture atrium [the view from Grange Park is great]. A 105-foot tower [as soon as it's finished, it'll mark the entrance on Dundas Street]. And newly renovated galleries around the Walker Court.

Come join us during March Break, when the Gallery opens its doors for a week of art and entertainment the whole family can enjoy. This year, we're featuring *Babar* and other animated films from Nelvana, plus daily performances by favourites like Magic Mike, David Cassels with his boombox and participation skits, and mime artist Jay Miller (he's promised a 'special' based on our theme of growth).

There are also singalongs with Chris and Caitlin Whiteley. Gallery 'discovery' games. Art improv performances. Tours. Make-your-own-jewellery and origami workshops: watch an origami master create dragons and dinosaurs, and a group of baby architects building with A-G-O shaped blocks. Plus computer games. Six software giveaways. And, magically, Super Mario of Nintendo fame will step off the screen for a visit to the Gallery. March Break at the AGO. Come on in and watch us grow.

March Break is sponsored by Beamscope Electronic Entertainment with additional support from IBM Canada Limited.



Nelvana's award-winning *Babar*.

A Tribute to Nelvana
Babar, *The Care Bears* and *Rupert* among others, have all been brought alive for children by a remarkably successful Canadian animation house called Nelvana. Twenty years ago, Nelvana produced several half-hour animated films out of an office in Rockdale. In 1970, Michael Hirsch and Patrick Loubert originated Nelvana. To be joined shortly by Clive Smith. All three were

directly involved in the production of these films, and later, the television series (*Beetlejuice*, *The Care Bears*, *Babar*, *Inspector Gadget*, *The Edison Twins*, among others). We appreciate the assistance of Monica Weiss and Michael Hirsch of Nelvana in presenting this tribute. *Babar*, *Inspector Gadget* and the films are suitable for children of all ages.

Mon, Mar 11
10am, 11:30am, 2pm
The Devil and Daniel Mouse
(1978, 30 min, col.)

A rock tale loosely based on the classic American story *The Devil and Daniel Webster* with music by John Sebastian. Note the character B.L. Zebub who bears an interesting resemblance to Beetlejuice.

Tue, Mar 12
10am, 11:30am, 2pm
Intergalactic Thanksgiving or Please Don't Eat the Planet
(1979, 24 min, col.)

A space-age fantasy combined with the old and revered traditions of Thanksgiving. Original music by John Sebastian with Sid Caesar as the voice of King Goochie and Al Waxman as "the Bug".

Wed, Mar 13
10am, 2pm
Babar: The Movie
(1988, 30 min, col.)

This beloved children's classic is brought to life with wonderful musical sequences and the voice of Gordon Pinsent as Babar. The winner of this year's Gemini award for animation.

7:30pm

Rock and Roll
(1982, 90 min, col.)
An imaginary tale set in the future where the characters are portrayed musically by Cheap Trick, Debbie Harry, Lou Reed, Iggy Pop and with a special performance by Earth, Wind and Fire. Please note: This film is of interest to those over ten years of age.

Thu, Mar 14

10am, 11:30am, 2pm
Easter Fever
(1980, 24 min, col.)
When Jack the Easter Rabbit announces his retirement, his friends - Santa Claus, Rats Rat and Scrawny Chicken - gather to celebrate and honour him at the Fryer's Club Roast.

Fri, Mar 15

10am, 11:30am, 2pm
Take Me Up to the Ballgame
(1980, 24 min, col.)
A sandlot baseball team is teamed up to a spaceship to play for the interstellar baseball championship. The team they are playing has never lost (they cheat!) but Earth resists the temptation to fight fire with fire and the game turns their way. Phil Silvers is the voice of Irwin and Paul Soles, the announcer.

Aug 30 - Sep 14 Arctic Odyssey



Baffin Island: iceberg in sea ice.

THE VOLUNTEER COMMITTEE IS SPONSORING A cruise to the Eastern Arctic in 1991, timed to celebrate the opening of Stage III and the Gallery's first major display of its now significant Inuit art collection.

Starting in Greenland, the 80-passenger M.S. *Polaris* will cross the Arctic Circle and then make several stops around Baffin Island in such art-producing centres as Cape Dorset and Iqaluit. [The *Polaris*, a handsome ice ship operated by Sven-Olof Lindblad, is large enough to operate safely in remote environments, yet small enough to enter ports via a fleet of Zodiac landing craft.]

Included in the rich experiences will be an evening with "the elders" in Pangnirtung, Zodiac cruising among gigantic icebergs, meetings with Inuit artists at work, and the thrill of seeing this vast and beautiful Canadian frontier with a small group of like-minded adventurers under the leadership of outstanding resource people [two Arctic naturalists, plus photographer Mike Beedell and Inuit art authority James Houston].

An optional flight to the High Arctic will also be offered, including two nights in Pond Inlet with Inuit host families and another camping out on Bylot Island, one of the world's greatest bird sanctuaries.

For more information contact the Volunteer Office or tour leaders Percy Webb and Flora Agnew.

Special Events

An Evening in Black & White

Fri Apr 12
Begin with champagne in the lower lobby, while viewing auction items: 18kt gold earrings, an evening at the SkyDome SkySuite for 16, a weekend trip to the Rocky Crest Resort and much more. Then dinner in the Walker Court and the silent auction, hosted by Brian Master. 977-0414 ext263.

Shops and Services

Art Rental & Sales Gallery

Drop by for a visit. We're just a five-minute walk from the AGO and we have great selections for every taste: prints, paintings, sculptures (including Inuit). And we can arrange for delivery and installation. Bring a friend and tour the rest of the Craft Council building, too: there's an airy library on crafts open to the public, and many elegantly custom-crafted details - the celadon-glazed porcelain basins in the washrooms, for example, are by Harlan House. We're at 35 McCaul St. 2nd floor (Tue to Sat 10:30-4pm, Sun 1-4:30pm). A Volunteer Committee project. 979-6658.

The Impulse Shop

Have fun and watch your children develop and grow. For babies: Slinky and bright plastic Slinkys. For toddlers: a wide selection of non-messy non-toxic Crazy Colours markers, sculpted crayons from the Crayon Factory, or wax Chubbis-stumps (heat-proof crayons that don't soften or soil). For the older child, books and puzzles to delight the *Waldo* series; reproduction antique pop-up books; Dian Smith's *My New Baby and Me*; *Anti Coloring Books* by Susan Striker; and Ernest Nister's *Playtime Surprises*. Plus an assortment of papers, origami books, animal scissors and creativity kits (*The Wild and Woolly Animal Maker*, for example) to keep little fingers busy. Then there's the art game *In the Picture*, the music game of *Piccolo Park*, and a collection of soft, machine-washable puppets by Cathy Senitt.

Volunteers Wanted

Add new dimensions to your life and help the AGO with projects in the Gallery. The Grange and the volunteer-run shops. A few hours of your time each week will provide useful services for the Gallery and a wonderful experience for you: meet new people while learning about history and art. Applications available at the Membership Centre or the Volunteer Office. 977-0414 ext263.



Hand puppets - chicken, a beaver, a pale grey rat - by Cathy Senitt, designer of the best-selling *Wrinkles* the dog.



Copper-laced frames by Cheryl Ludecke. At the Impulse Shop.

chickens, a beaver, a wonderful whimsical grey rat. Last, but not least, for adults: marbled notebook (pocket and desk size) with ribbon bookmarks and lined, archival-quality paper. And to keep track of all the birthdays and activities, a wall-size Family Organizer Calendar. A Volunteer Committee project. 977-0414 ext251.

The Book Shop

We've got all kinds of kids' books for encouraging visual awareness: *Painting and Painters*, for example, in the *Discoverers* series, or *My First Look at Colors*. Plus classics, books on the environment, multi-lingual books, folk tales from around the world, and vivid images and words crafted by artists and writers such as Elizabeth Cleaver, David McCauley, Brian Wildsmith, Dennis Lee and Maurice Sendak. 979-6610.

The Jewellery Shop

Brighten your wardrobe with Barbara Feldman's whimsical pins or striking enamel earrings by Sarah Evis-New. Jo-Anne Critchley Browne fashions sterling silver, sometimes with a touch of gold, into elegant cut-work pins, pendants and rings. Here's a chance to combine fashion with moderate cost, thanks to these talented designers. A Volunteer Committee project. 977-0414 ext245.

The Reproduction Shop

Sale Mar 16-31
SALE! SALE! SALE! Don't miss our annual pre-inventory sale: 25% off everything on \$10+ sales. That includes posters, Canadian and international fine art reproductions, and all our framing services. Here's an opportunity to decorate your



At the Repro Shop: Matisse's *Purple Robe*.

walls with a Paul Peel, Turner or Matisse at bargain prices. A Volunteer Committee project. 979-6607.

Edward P. Taylor Audio-Visual Centre

The AV centre offers 35 mm slides, media kits, videotapes on art-related subjects, film classics on video for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Reference Library

Closed temporarily to nonstaff readers. Library collections are in storage until mid-1991.

The Restaurant

The main-floor dining room offers a varied menu. Fully licensed. Reservations 979-6612.

The Coffee Shop

A snack stop on your AGO tour.

Membership Centre

Visit the Membership Centre in the lobby for new, renewal and gift memberships. Inquiries welcome.

Members' Lounge

Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. Select menu. Licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

Donor Cards

Commemorate birthdays, anniversaries or other occasions via Gallery donations. The personification to be honoured receives a special acknowledgement card. Tax receipts are issued for \$5+ gifts. Please include the following with your donation and forward to the AGO's Volunteer Office: a) your name and address b) occasion to be honoured c) recipient's name and address d) cheque payable to Art Gallery of Ontario. A Volunteer Committee project.

Young at Art

Visit A Space & Gallery 44
Wed Mar 20, 7pm
A Space presents *The Montreal Massacre* (75 women artists commemorate this tragedy in their art). Gallery 44 features photo-based works by Québecois artists. Meet at 183 Bathurst St.

Members' Activities

Tickets for Membership programs (limit of four per member) must be purchased in advance. Refunds only available up to three working days before event. To order by mail, see page 6 instructions; by credit card, 977-0414 ext263.

Art in the Morning

Join us for refreshments in the

Members' Lounge, followed by a tour. Tickets \$5.90 (gst incl).

The Antique Revival

Wed Mar 27, 9:30am
Join Elizabeth Topp for a tour: paintings, sculptures, rare books that trace the antique revival in the 18th and 19th centuries.

Inuit Prints

Wed Apr 24, 9:30am
Norman Zepp, Inuit art curator, highlights the Swinton Collection.

Sunday Start with Art

Meet in the Members' Lounge for a continental breakfast followed by a tour. Tickets \$8 (gst incl).

The Antique Revival

Sun Mar 24, 11am
Join Elizabeth Topp for a tour of Neoclassical treasures.

Inuit Prints

Sun Apr 21, 11am
Highlights of the Swinton Collection with Curator Norman Zepp.



Art Gallery of Ontario Toronto Art Gallery of Ontario Toronto
Andy Warhol's *Elvis I and II*. At the Repro Shop.

MARCH 1991

AGO NEWS

In Person with his Films Mar 14 & 15

Stan Brakhage: Meditations on Vision



BY JIM SHEDDEN

STAN BRAXHAGE IS WIDELY REGARDED AS A GENIUS OF FILM ART. Since completing his first film, *Interim*, in 1952 at the age of 19, Brakhage has made well over 200 films, which range in length from nine seconds to four hours. In that time, Brakhage has always been at the forefront of the art of experimental film. His *Dog Star Man* (1961-64), for example, is a classic of mythopoetic cinema and one can also easily count *The Act of Seeing with One's Own Eyes* (1971), a document of an autopsy, and *The Dante Quartet* (1987), an extraordinary handpainted film, among the greatest works of

film art.

Brakhage's films, according to critic P. Adams Sitney, postulate "the film-maker behind the camera as the first-person protagonist of the film." His range of stylistic devices is too vast to even suggest here; however, one might best characterize his camera movement, as Bruce Elder has done, as taking on "both mimetic and expressionistic import." In other words Brakhage strives to present both a document of his own consciousness and, like the Abstract Expressionist painters, to construct his films in such a way that viewers immediately perceive the "energy, force and dynamics" embodied in that trace of consciousness.

Brakhage's visits to Toronto often result in sold-out halls. One can attribute this not only to interest in his creativity, but also to his skills as a public speaker: Brakhage is an ardent spokesman both for his own work and for the art of film in general.

Jim Shedden is assistant programmer, Film Department.

Stan Brakhage in Person Mar 14-15
Azollinis Film Society Presentation
 Tickets - \$3 each - may be purchased one hour before screening outside Jackman Hall (entrance via McCaul Street). Or at the AGO's Film Department (Tue to Fri 11am-4:30pm) or by telephone with major credit cards: 977-0414 ext260.

Thu Mar 14, 7pm/11pm Town Hall 2 Sussan Avenue
Babylon Series 1 (1989, 5 min)
Babylon Series 2 (1989, 3:12 min)
The Riddle of Lumen (1972, 14:12 min)
Passage Through: A Ritual (1990, 50 min, sound by Philip Corner)

Fri Mar 15, 7pm/10pm

"Toronto Premiere: Visions in Meditation"
 A series, inspired by Gertrude Stein's "Stanzas in Meditation," presenting meditative impressions of landscapes, including D.H. Lawrence's mountain retreat near Taos, New Mexico.

Vision in Meditation 1 (1989, 18 min)
Vision ... 2: Mesa Verde (1989, 18 min)
Vision ... 3: Plato's Cave (1990, 18 min, sound)
Vision ... 4: D.H. Lawrence (1990, 20 min)
Babylon Series 3 (1990, 5 min, col)
 All films are 16mm, colour and silent unless otherwise noted.

Preliminary Notice Members' Annual Meeting June 26, 1991

THE ANNUAL MEETING OF MEMBERS OF THE ART GALLERY OF ONTARIO will be held at 5:30 pm, Wednesday, June 26, 1991, in the Jackman Hall. This preliminary notice is sent to you in accordance with the bylaws of the Gallery in order that the Members may, if they wish: (a) nominate Members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate Members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the annual meeting.

Any Member may stand for election to the Board of Trustees or the Nominating Committee if the Member has been nominated in writing by at least three Members of the Gallery. Each nomination shall be filed with the secretary of the Gallery on or before March 31, 1991, and shall be accompanied by both the candidate's written consent to serve if elected and a resumé of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all Members with a notice of the annual meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by Members, nominations for election to the board and/or the Nominating Committee shall be closed as of March 31, 1991, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten Members of the Gallery nominated for election to the board by the Nominating Committee and the three Members of the Gallery nominated by the board for election to the Nominating Committee shall be deemed to have been elected by the Members by acclamation at the annual meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the annual meeting may be filed with the Secretary of the Gallery by March 31, 1991, and signed by at least ten Members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the bylaws, motions approved at the annual meeting will go to the Board of Trustees to be dealt with by them. The decision of the board will be reported to the signatories of the motion within six months of the date of the annual meeting and to the membership at large at the time of the next annual meeting.

Sharilyn J. Ingram, Corporate Secretary

Special Screening, Mar 23

Our Hitler, A Film from Germany

BY JIM SHEDDEN

HANS-JÜRGEN SYBERBERG'S SEVEN-HOUR MASTERPIECE *Our Hitler, A Film from Germany* is among the most important achievements in cinema. Produced in 20 days on a budget of less than \$500,000, *Our Hitler* was reviled in West Germany at the time of its release, but received enthusiastically two years later in North America. Susan Sontag even went so far as to compare Syberberg with Wagner, Artaud and Joyce, claiming, after seeing *Our Hitler*, that "there is Syberberg's film - and then there are the other films one admires."

"What was important was not Hitler," Syberberg has argued, "but the people who voted for him who are the Hitlers in the end!" At the same time, Syberberg demonstrates that the Hitler phenomenon is not peculiar to Germany, but is at the core of modernity itself. Hitler, Syberberg has said, is "the great temptation of democracy. As long as democracy continues, the 'Hitler case' will concern us directly!" Hitler remains distinct from Stalin and all other 20th-century dictators because he was democratically elected. It is significant that "he disappeared in rather unusual circumstances; not because his people had seen the light, but because foreign powers had won the war and conquered the nation that had democratically elected him."

In the film, a resurrected Hitler enthusiastically approves the shape of the post-Nazi world, finding echoes of his own political agenda in Stalinism, US foreign policy, anti-Zionism, Idi Amin, the Berlin Wall, South African torture, and the persecution of dissidents in the East. In discussing this sequence of the film, Russell Berman, paraphrasing Borges, remarks that "the defeat of Germany constituted, paradoxically enough, a necessary condition for a further spread of National Socialist ideas."

The image of Hitler in the film is never a photo-



graph or film clip of the actual Hitler; indeed, only rarely does Syberberg include documentary footage of the Nazi era at all. Instead, Hitler appears in a wide array of artificial forms - a mannequin, a stuffed dog, a marionette, an actor. Film critic Timothy Corrigan has argued that this strategy of defining Hitler "as a representational figure without an actual body and hence dismissable" is the central motif of *Our Hitler*. In fact, the only "documentary" reference to the Holocaust is a voice-over of Himmler justifying the "difficult necessity" of exterminating the Jews, while in the same conversation espousing a belief in Buddha and the dictates of a spiritual life.

Syberberg employs this multifarious panorama of cultural references in order, paradoxically, to condemn and celebrate Western civilization. Hitler, the great temptation of democracy, is not entirely an aberration, but an evil possibility at the very core of our civilization. Syberberg captures this brilliantly when, for example, he depicts Hitler rising from the grave of Richard Wagner. "Art," Syberberg once said in an interview with Stephen Lewis, "can be used by Hitler as well as by Einstein." Syberberg equates art with "philosophical dignity, aesthetic education, truth,

beauty, virtue and enlightenment, sublimity and spiritual freedom, the passion of utopias and the sacred pain of memories," and demands that we save it from various forms of totalitarianism: from the Nazis, from the Stalinists who would use it for no more than a "decoration for May Day celebrations," and from the "leisure industry."

Film, "the art of our time" in Syberberg's words, has embodied the paradox of art throughout its history. For Syberberg, the damage Hollywood and propaganda films have done to the human spirit is to be countered with the use of film as art. In a highly rhetorical introduction to the book version of *Our Hitler*, Syberberg goes so far as to claim that "it is only in a film ... a film that is precisely about this Hitler within us, from Germany, that hope may come at all. In the name of our future we have to overcome and conquer him and thereby ourselves, and only here can a new identity be found through recognizing and separating, sublimating and working on our tragic past."

Our Hitler, A Film from Germany
 (1977, 423 min, col, sound, 35mm)
 Sat, Mar 23, 12-9pm (two-hour intermission 4-6pm)

Tickets (\$10) may be purchased one hour before screening outside Jack-

man Hall entrance via McCaul Street. Or at the AGO's Film Department (Tue to Fri 11am-4:30pm) or by telephone with major credit cards: 977-0414 ext260. Co-presented with the Innis Film Society.

AGO NEWS
 VOLUME 13 NUMBER 3 MARCH 1991

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AGO NEWS
 is published 11 times a year by the Art Gallery of Ontario
 317 Dundas Street West
 Toronto M5T 1G4
 Telephone: (416) 977-0414

Photo credits: All pictures in AGO NEWS by the photographic services department of the Art Gallery of Ontario unless otherwise designated.

ISSN 0829-4437

General Information

Admission (during construction)
 Adults \$3
 Seniors \$1 with cards/Fri FREE
 Students \$1 (full time with cards)
 Family \$6 (2 adults & children under 19)
 FREE: Members/children under 12, accompanied/ Wed 5:30-9pm

AGO: (416) 977-0414

Membership: (416) 971-6620

Membership
 Young Member \$20 (age 25 & under)
 Nonresident \$30 (100 km beyond Toronto)
 Individual \$45 Family/Dual \$60
 Supporting \$100 (tax deductible donation)

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Closed Mon.

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Gallery Shops

Mon-Sun 10:30am-5:30pm. Wed 9pm.

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Edward P. Taylor Audio-Visual Centre

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The Restaurant

Luncheon Tue to Sat 12-3pm. Sun

11:30-4. Dinner: Wed 5-9pm.

The Coffee Shop
 Mon to Sun 10:30am-5pm.

Members' Lounge
 Open to Members and guests 12-5:30pm. Wed to 9pm. Closed Mon.

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto (Cultural Affairs Division), Communications Canada, The Canada Council, and from its Members and many corporate, foundation and individual donors.